

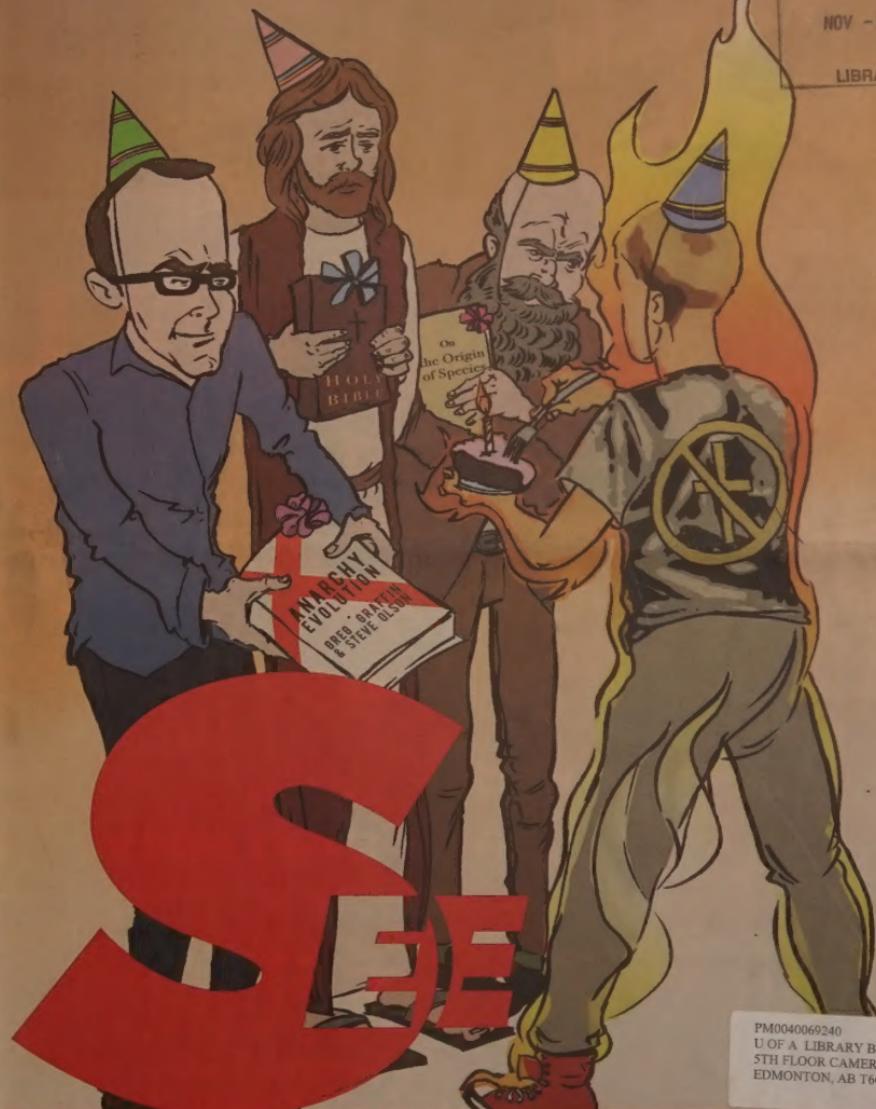
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COVERS  
10

## DON'T PRAY ON ME

Greg Graffin discusses the challenges and perspectives of his time with Bad Religion and his life dedicated to scientific truth.

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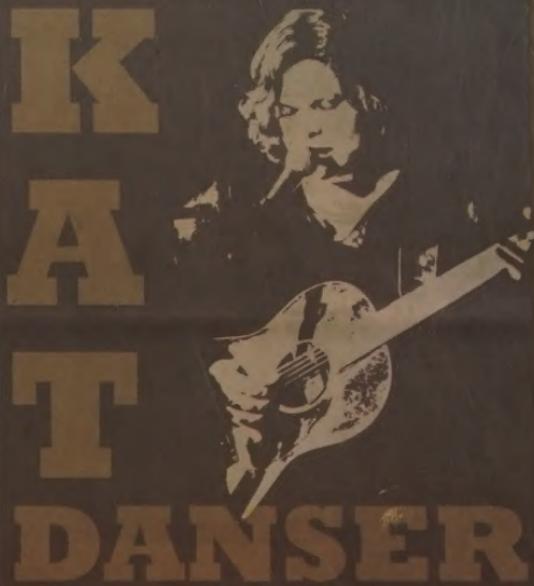
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## NEWS FEATURE

**MIXED MARTIAL ARTS GETTING A BUM RAP, SAY THE MEN WHO FIGHT IT OUT IN THE CONTROVERSIAL SPORT**

BY TREVOR ROBB

Corey Lautischer has waited two and a half months for this night.

After weeks of rigorous training, Monday to Friday, day in and day out – coupled with a steady diet of plain rice, oats, chicken, broccoli, eggs and almonds – he is about to get his chance to prove why his hand should be raised in victory.

The 25-year-old mixed martial arts (MMA) fighter sits in a small changing room behind a large curtain, underneath the bleachers at the Edmonton Expo Centre. He is not alone. With him are several other fighters who, like him, have something to prove.

Outside, the stands are filling slowly, and drinks are being served. Ringside dinner tables are being privately catered by chefs who cook behind the scenes on the arena floor with portable steam tables, grills and convection ovens. Another group of fighters sit in a very similar room across the

arena floor behind the opposite set of bleachers. But Lautischer and the other fighters are not only fighting an opponent, they're also fighting a mentality, one that doesn't escape even some of the fans inside the building. Although Edmonton might be home to the second highest concentration of sanctioned mixed martial arts, second only to Las Vegas, there is a lingering mentality that he and those like him are not respectable athletes. It's a battle Lautischer is more than happy to fight.

Luke Harris, 33, is a professional MMA fighter as well as the owner of the well-known Hayabusa gym in St. Albert. The gym hosts some of Alberta's best up and coming mixed martial artists, including Lautischer, and offers training to those seeking skills in a variety of mixed martial arts: karate, wrestling, judo, jiu jitsu, boxing, and muay thai.

While the gym seeks to attract professional fighters from all across Canada, it also offers classes to regular martial arts seekers as well as children. As a former professional judo competitor, Harris teaches judo to young children, the youngest being three years old, but also through the sport

he instils discipline and respect. Children learning judo and karate at a young age is nothing new, but learning from professional MMA fighters in a professional MMA gym is. While the parents of the children are not worried, some taking part in classes themselves, stereotypes continue to linger.

"That's the misconception about MMA and the aggressiveness being any different than all the other martial arts; it's the same," explained Harris when asked whether MMA training can lead to violence outside of the ring.

"The people fighting in MMA, who have passed their medicals, are the fittest people out there," said Harris. "We fight at a professional level, like professional hockey. Not everyone will reach this level."

The professional sport of MMA has been taking a beating from traditional sports analysts and fans who have dismissed the sport as nothing more than senseless violence. Some still do not recognize MMA as a legitimate sport despite the impressive knowledge and technique involved. This mentality is supported at the government level, as



major states and provinces like New York and Ontario are still on the fence in regards to legalizing the sport. Commissions are set in each state/province to help regulate the sport and keep it as safe as possible. These commissions control who fights who, making sure that no one fighter is stacked up unfairly against another.

Mike Froese, 30, has been training in mixed martial arts for six years, now training at the Hayabusa gym. Froese scoffs at the criticism saying that MMA is a dangerous sport and that it attracts only the uneducated and bloodthirsty.

"What would be dangerous is taking an unskilled fighter and putting him up against a skilled fighter," said Froese in a post-training interview. "That's where the commissions get involved."

"Fighters are responsible for selling tickets; on a local level we're the ones who bring the crowd in," said Froese. "We're all athletes of the sport so we respect each other, the respect level is huge, it's just business in the ring."

Froese, Lautischer and Harris have all fought and lost in their professional careers. Losing changes men; it humbles them. While MMA and boxing have been compared at exhaustive lengths it is im-

portant to point out that while boxing has been legalized for over a century, MMA is just earning the same notoriety. The exact number of fighters who have died as a result of boxing is unclear (sherdog.net puts the number at 70 between 1998-2006). Two MMA fighters have died during the entire history of sanctioned MMA.

Another point to be made is that all three Hayabusa fighters have won their matches as a result of submission, offering the major difference between the two sports.

"When you look at boxing the majority of the hits are head shots," said Froese. "In MMA, head shots are just a small part of the game."

Back at the Expo Centre, Aggression MMA 5 is well underway. Patrolling the area are five police officers accompanied by upwards of 15 security guards. Lautischer is featured in the second bout, dispatching his opponent in 25 seconds, choking him to the point of unconsciousness. This is where the safety of the sport gets called into question.

However, at ringside there are three trained physicians on scene who respond admirably and quickly revive the fallen fighter. Behind the giant curtain that divides the ring from the backstage,

away from the eyes of the fighters and the fans, stands an ambulance and two EMS paramedics. Ryan, one of the paramedics who asked only to use his first name, has worked more than 20 MMA fights as well as the Canadian Finals Rodeo. Never once has he been needed during an MMA event.

"No one has got to the point where the physicians have needed an ambulance," explained Ryan. "We stay backstage and away from the action. Just like cowboys at a rodeo, they [fighters] don't want to see us."

The safety measures undertaken by the physicians, paramedics and even the fighters themselves ensure that while the sport may be violent in nature, it is not just an excuse to go out and hurt another man.

"It's mostly misconceptions through the media," explains Lautischer. "It's like any other sport, there's camaraderie amongst the guys and there's a lot of personal growth involved."

When asked what it will take to convince traditional sports fans that MMA is indeed a legitimate sport, Lautischer, Harris and Froese all agree on the same single word: time. The only question left is how much time it will take.

# Night

DINING • FILIPINO

# Filipino Fare Only Fair, But A Pleasant Repast



**FAT JAKK'S A GOOD STARTING POINT FOR FIRST-TIME FILIPINO FOOD TASTERS**

FAT JAKK'S ASIAN DELIGHT  
1001B 107th Ave. 780-45-JAKKS

BY SCOTT LINGLEY

Seeing as how one of the Philippines top exports is Filipinos, it's a bit of surprise that there aren't more opportunities locally to sample the indigenous foodstuffs of that populous archipelago nation of some 7,100 islands — certainly the cuisines of China, Vietnam and Thailand are more conspicuously represented on Edmonton's dining-out scene.

Hence, my first visit to Fat Jakk's Asian Delight was also my first experience of Philippine cooking, although Jakk also features Chinese and Vietnamese favourites on its bill of fare to justify the pan-Asian appeal inferred by the restaurant's name. Regular patrons of Chinatown's more seasoned restaurants will find

the ambience and décor familiar — a cheerful veneer of orange paint and Polynesian tchotches over a large, somewhat institutional-looking room with a drop ceiling, non-ambient lighting and profusely patterned, well-used carpet and chairs. Empty chafing dishes shunted to the side of the room bespoke a Thursday-Friday lunch buffet, while autographed portraits of Filipino pop stars bedecking the entryway offered de facto endorsements. The house sound system, however, burbled "Old Durham Town (The Leavin')", prompting me to wonder whether internationally beloved human sleeping pill Roger Whittaker had shuffled off to his great reward in Easy Listening Heaven (A). At 74, Whittaker has retired from live performance but is enjoying late-period success by releasing chart-topper after chart-topper to German-speaking audiences).

Co-diner and I found ourselves Jakk's only patrons early-ish on a Friday evening, so we enjoyed the undivided attention of our server and prevailed on her to help us with the uncharted territory of their menu. She pointed out the Philippines Combination Dinners geared toward different-sized parties as a good way to make the cuisine's acquaintance and the dinner-for-two at \$26.95 promised

an ample and varied survey. The subsequent short lull enabled us to notice and we encouraged in our hopes by an influx of patrons if Filipino extraction.

Sitting there nursing a bottle of San Miguel, I tried to tap into a South

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Pacific vibe but the cavalcade of Roger Whittaker hits filled my mind with visions of brown turntables and long, car-sick road-trips across the Canadian Shield in the family station wagon. Our server's speedy return with the first items of our combination dinner eclipsed these thoughts, luckily.

First up was soup made with tamarind, cabbage, carrot and daikon and slices of pork, to which our server enjoined us to add from the large bowl of steamed rice that was also our due. The tamarind imparted a pleasant sourness to the broth and

the flavour of the veggies was underscored by fiery seasonings — in fact, we found the entire meal to be relatively unsavory in comparison to other Asian cuisines.

Pork also featured in two of the three remaining dishes that arrived, and we'd actually had the option of substituting the crispy fried chicken with a fried pork leg, but opted for the variety instead. The platter of chicken we received defied expectations — the neatly divided portion of chicken leg-thigh-back was uncontaminated by breading and lightly seasoned, its crispiness deriving from the skin and interstitial materials holding the bones together, while the meaty bulk of it was tender and juicy.

We failed to inquire about the name of Bicol express, but it was definitely ready in a hurry. The server's description had given us to expect something like the adorably named spicy Malaysian dish sambal bunchies, but it was a subtler relative: long beans simmered in coconut milk and garlic with shrimp and morsels of pork, bearing a thin layer of brown skin as from a whole roasted pig. The faint fragrance of coconut and savoury fish sauce imparted a pleasantly tropical taste to the perfectly cooked beans with the meat and seafood contributing salty bursts of flavour.

Finally, a serving of bibon was set before us. A subset of the parish, or fried noodles, family, bibon is made with thin vermicelli rice noodles that are tangled with chicken, pork, carrots, cabbage, onions and some manner of soy-based seasoning. It reminded me of Singapore noodles minus the rinds of sweet Chinese sausage and the complex aromas of curry powder, which is part of what I enjoy about Singapore noodles. A side dish of chili paste was called in to add a little excitement.

With a sizable parcel of leftovers to take home, there was no question about value for money, but we weren't sure we had identified a new item for the pantheon of crave-worthy exotic foods. Only then did our server chime in with the opinion that the house special fried rice and prawns with peaches — a serving of which she routinely polished off unassisted — were her favourite items on the menu. She also noted that Fat Jakk is a dab hand at catering and that you can order up a whole roasted pig for your next office function or family get-together for a mere \$70. All this left us much to ponder in anticipation of our next foray into Filipino cuisine, which hopefully need not be accompanied by the strains of The Mexican Whistler.

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**“ CANADA DESERVES BETTER THAN A FINANCE MINISTER WHO CANNOT ADD AND A PRIME MINISTER WHO CAN ONLY DIVIDE.**

— Federal Liberal finance critic Scott Brison, delivering a critique of Stephen Harper's economic policies in a speech at the Empire Club of Canada in Toronto on Oct. 18.

## ELECTION TURNED OUT AS EXPECTED, BUT WHERE WERE ALL THE VOTERS?

Things we learned from Edmonton's civic election 2010:

- The debate over the future of the City Centre Airport is now, officially, dead.

- Despite a high profile and well-financed campaign by Enviroton Edmonton (now that the campaign's over, can we finally find out who is behind this group?), all candidates supported by Enviroton Edmonton were defeated. Most notably, of course, was David Donato, who announced his suspiciously well-prepared campaign just three weeks before the election. All things considered, his numbers weren't bad — 29.9 per cent of the vote — but you can't expect to make a legitimate run for the mayor's chair based on one issue, and from a standing start. Mandel's 55 per cent of the vote qualifies as a landslide victory by any measure.

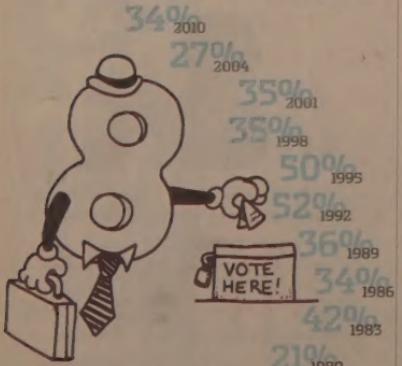
- Edmontonians like Stephen Mandel's vision for the city.

- Mandel has a lot on his plate for his next term. There are contentious LRT routes to decide, the revamping of the City Centre Airport, the question of a new arena, and our bid for Expo 2017. Any one of those issues should be enough to keep one mayor and city council busy for three years, but all of them will be decided in this term. It's bold thinking — some would say too bold — but clearly most Edmontonians like Mandel's vision if a forward-thinking city, as opposed to the wallow in the past we heard from the Enviroton Edmonton people. If Mandel and his council accomplish the new arena project, the expo and the airport redesign, they will have virtually redrawn the map of the city.

- Incumbents don't always get a free ride.

### BY THE NUMBERS • CITY VOTING NUMBERS

Edmontonians turned out in larger numbers than in previous years in Monday's election. Source: City of Edmonton



### POINT OF VIEW - POLITICS

## Loons Taking Over Asylum



OUTSIDE POLITICS MAURICE TOUGAS  
AMERICAN POLITICIANS ARE ANGRY — AND INCREASINGLY CRAZY

Well, now that the local election campaign is over, I can briefly turn my attention to an election that has no impact on my day-to-day life, the U.S. midterms.

The civic election is important, because I want to know if there is someone who will patch up the Austin Mini-swallowing potholes on my road, and how much they want to raise my taxes to do it, or, if there will be enough money to repair my potholes after we've finished building the LRT, the Katz Arena, and Expo 2017. I hope to get my potholes repaired quickly.

The U.S. midterm elections, while not directly important to me, could well have some tricked down impact to us Canadians. As Pierre Trudeau once said to the U.S., "Living next to you is in some ways like sleeping with

an elephant. No matter how friendly and even-tempered is the beast, if I can call it that, one is affected by every twitch and grunt." (Ol' Pierre really had a way with words.) I would have said "Living with the U.S. is like living with an elephant. A great, big, fat, stupid, incontinent elephant." Another reason why I'm not in politics.) So the U.S. elections, like it or not, is likely to have some sort of impact on our lives, only on a much larger scale than having your potholes filled. I'm thinking of a world destruction level!

So, here's the deal. In the U.S. Senate, the senior body made up mostly of the old and very rich, 36 of the 100 seats are up for grabs. Then there's the House of Representatives, the little brother of the Senate, where all 435 seats are up for grabs. As you may recall, the Democrats have control of the Senate riding the wave of hope generated by Barack Obama. Now, not even two years into his mandate, millions of Americans seem to be quite willing to declare Obama a failure, and appear ready to punish his party by taking away his Senate majority, which is the next best thing to getting rid of Obama.

Boy, those Americans are an impatient lot. Hell, we've been waiting for Stephen Harper to do something in-

telligent for FIVE YEARS, and there are still plenty of people willing to give the guy some time to prove that there might be a heart beating underneath that Tip Top suit. Obama inherited two wars and an economy in tatters thanks to entirely to a Republican president, and he has been given less than two years to make it all go away. Of course, with Fox "News" acting as official opposition and the broadcast arm of the Republican party, the only way Obama would have been given credit for any success would be if he had single-handedly captured and dismembered Osama bin Laden live on the Glenn Beck show.

The American voting public is angry — angry at the bailouts for big business, angry at Obamacare, angry at the war in Afghanistan, angry at the weather, angry at being angry, angry at damn near everything. Leading the angry pack is the Tea Party, a lunatic fringe assembly of the outraged and the outrageous who, in a short time, assembled so much power that they have toppled a number of Republican establishment candidates in favour of their hand-picked wack jobs.

Chef among them is the walking punching machine called Christine O'Donnell, a right-wing activist who **TOUGAS** **can't** **on** **pp. 7**

POINT OF VIEW - DESCRIPTION

# We're A Complex People



HIDDEN NINJA FISH GRIWKOWSKY

**FISH FIND REASONS TO  
ELEBRATE ELECTION RESULTS  
IN EDMONTON — AND CALGARY**

If there's any lesson we learned from Barack Obama's victory in the U.S. a couple years back, just because your ethics get encouraged by the democratic process, doesn't mean the clockwork-reliable assholes ever stop erupting their putrid, blinding waterworks.

Consider Envision Edmonton's path through our recent consciousness, leading up to and certainly during this election campaign. They managed to do exactly one clever thing with a painfully familiar set of tactics home-grown in Fox America: namely, so muddy an issue with

nothing more than repetition as to make black appear white, positive negative, CUZ THEY SAID. While there is nothing wrong whatsoever with being rich and powerful, these god-damn bonkies stumbled at every dance move with bad timing and that preposterous signature deficit. But they most importantly so obviously failed to actually convince the vast majority of us the Envisionists were not run by clear and obvious stubborn millionaires dropping by many millions, stubbornly, technically the only people who could actually do that. But rather than admit their real mandate, which was actually arguable in a pro-business province, we were marketed to with cheering teenagers in blue T-shirts and briefs. Oh, and one surprisingly controversial fake journalist, smashing about at least five years into modern journalism requiring no credentials whatsoever. (If you don't believe me, look at how much free content dailies rip off from blogs.)

And so it is I have to admit feeling jubilant after Monday's elections

Because on more than an optical level, Alberta is absolutely rocking right now and I am unapologetically proud of us in that patriotic way I usually like making fun of so much. In this time of utterly deafening cynicism where anyone paying attention is questioning the basic fundamentals of how our civilization feeds itself, we, here, have taken a step outside the pedestal. Close your eyes, pretend you are from Toronto at any point in time and consider the fact Calgary has just elected the first Muslim mayor in our country's history. I brought up Obama at the beginning reasoning for a reason. The simple fact of Mayor Naheed Nenshi is what sets us apart as a country. You and I know, of course, the things some people out east and in Vancouver think about Alberta aren't true. On the other hand, I do work in rural Alberta in the farm industry and, actually, the things some people say out east and in Vancouver about us are totally fucking true. It's complicated. And we just made it more beautifully complicated.

EVENT - SPIRITUALISM

## Shaman Shares Her Skill

**SELF-PROCLAIMED SHAMAN  
PRESENTS SEMINARS  
TO HELP YOU GET ANSWERS**

BY JESSICA POTTER

This weekend, "shaman and soul alchemist" Claire Laskin will be presenting her ideas about the spirit world at the River Cree Resort. Her audience-driven lecture is specifically aimed at those who want to investigate new ways of answering age-old questions — particularly those that centre on relationships and connections between people.

"I'm able to alter my reality," Laskin says. "I can see what looks like a TV set inside my head and it vibrates dif-



Claire Laskin | PHOTO SUPPLIED

ferently for different people."

These vibrations, she says, represent the varying challenges each individual faces in his or her life. Her goal, then, is to help them ask the right questions so that she may guide them towards using the powers she

feels are inside each person to solve the challenges in their lives.

"There's always been a part of me that knew there was a lot more to this life than what we see," she says.

"There are unexplainables, like why some people die more peacefully than others or why prayer has such a profound effect on those in need."

Laskin has been working with individuals for about 20 years, although she says she has been aware of her abilities to observe synchronicities and energies since she was a teenager. She spent years working in the corporate world, as a registered nurse and a fundraiser, among other

SHAMAN cont'd on pg. 8

TOUGAS cont'd from pg. 5

has apparently never held a real job except being a right-wing activist and TV mouth breather. O'Donnell — who could be Sarah Palin's younger, hotter sister — is infamous for leading a national anti-masturbation campaign in the 1990s (no, I am not yanking your chain), and admitting on TV that she "dabbled" in witchcraft in her youth. The witchcraft comment became such a sensation, that O'Donnell felt compelled to start a TV commercial with the instantly legendary phrase: "I am not a witch." Maybe not, but she is something that rhymes with witch. And by that, I mean stitch, as in "she's a stitch," which is an old school way of saying she's crazy. Why, what do you think I meant?

Sadly, Christine is not alone in the loony bin.

Then there's the Republican candidate for governor of New York, Carl Paladino, who espouses family values while forwarding pornographic and racist videos to his friends. He also said "children should not be brainwashed into thinking that homosexuality was acceptable." Then there's Rep. Rick Lott, whose campaign hit a bit of a rough spot when a photo of him wearing a Nazi uniform emerged. Apparently, Rick likes to recreate famous Nazi battles as a way of bonding with his son. Hey, nothing says family bonding like dressing up like Nazis.

And we can't forget Rep. Sharron Angle, the Nevada senate candidate, wants to do away with the Depart-

ment of Education, phase out Social Security in favour of a privatized retirement system, and repeal offshore drilling regulations. She also suggested that "Second Amendment remedies" might be required to get rid of her opponent, Harry Reid (the Second Amendment, by the way, is the right to bear arms). And just the other day, she told a bunch of Hispanic kids that they could be mistaken for Asian, and that the 9-11 attackers came from Canada. Such an idiot.

Scary, scary stuff. And what's even scarier is that some of these people could actually win.

I've said it before, and I'll say it again — give me boring Canadian politics over insane American politics any day.

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**SHAMAN cont'd from pg. 7**

careers. In the last 10 years, however, she has worked exclusively as a writer and educator, teaching people to meditate and develop their own shamanic abilities.

"I think everyone has the potential to be shamanic," she says. "It just depends on how much time you have, how sensitive you are to your surroundings."

Laskin has worked with shamans from First Nations groups and other

groups around the world. She credits these years of focus and dedication for her transition into the role of alchemist – a role that was assigned to her by the universe, she says. This form of alchemy is not the occult practice of changing base elements into gold; rather, she says soul alchemy works to transform the ignorant 'lead-like' soul into a golden, enlightened one.

Soul alchemy is one concept that will be discussed at Laskin's lecture

"A Child in End Times" to be held Oct. 24 and Nov. 21. Her intention is to help the members of the audience connect to their souls and to the souls of loved ones. "I'm not here to entertain," says Laskin. "I'm here to educate. I'm not a psychic or a tea leaf reader; I help people ask questions and get a direct connection to the creator. I am a guide."

More information about Laskin and her lecture series can be found at [www.clairelaskin.com](http://www.clairelaskin.com).

**EDMONTON**

## Shape Edmonton's Future!

### Edmonton's Next Gen Initiative is looking for 3 new members

#### What is Next Gen?

A community-based initiative of the City of Edmonton that encourages young people to become leaders and help shape our city. Includes a 25-member administrative committee of community members and City of Edmonton employees.

Organizes networking and learning events and fosters leadership opportunities.

#### Next Gen is looking for:

- Individuals between the ages of 18-40 years old who live in Edmonton.
- Dynamic and action-oriented individuals with experience on Boards/Committees and/or volunteering and can work with volunteers from diverse backgrounds.
- Young leaders who are interested in working on various projects and events that aim at engaging next gen's.
- Interested in learning and working with the City of Edmonton Administration.

#### How long is the appointment term?

- Two years starting January 2011.
- Members serve on a voluntary basis with lunch or dinner provided at meetings.

#### What are the position responsibilities?

- Commit a minimum of 10 hours a month.
- Attend monthly Committee meetings held downtown from 5:30-7:30 pm on the 2nd Monday of the month.

## Interested?

Complete the online application by **noon on Friday, October 29, 2010:**  
[http://edmonton.ca/for\\_residents/programs/next-gen-committee-application.aspx](http://edmonton.ca/for_residents/programs/next-gen-committee-application.aspx)

Interviews will be held the week of November 15.

#### For more information contact:

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**POINT OF VIEW - HEALTH**

## A Diabetes Diet



HOLISTIC HEALTH 101 ROBERTA SHEPHERD

**DIABETES EXPERT SUGGESTS A WHOLE NEW DIET FOR THOSE WITH THE DISEASE**

Recently, I've been working with a client who has Type 2 diabetes. To learn more about the disease, I picked up a book by Dr. Diana Schwarzbein, a leading American endocrinologist and authority on metabolic health, sub-specializing in diabetes. In reading Schwarzbein's book, I discovered that conventional recommendations for Type 2 diabetes include following a diet low in fat and quite high in complex carbohydrates. Frankly, I'm perplexed by this since carbohydrates convert to glucose in the body, too much glucose being the issue with Type 2 diabetes to begin with.

Type 2 diabetes is characterized by high blood glucose levels due to insulin resistance. Insulin is a hormone that is released when we eat glucose (sugar) in any form and is responsible for tightly managing the amount of glucose that reaches the brain. If too much glucose reaches the brain, cells in the body get damaged. This is why Type 2 diabetes is associated with heart and kidney disease, nerve and eye damage, osteoporosis, frequent infections, Alzheimer's disease and hearing impairment. Insulin protects the brain in two ways: by alerting the liver about incoming glucose so it can stop large amounts from reaching the brain and by storing glucose in cells, keeping blood sugar levels stable.

Once glucose is stored away, insulin levels normalize. The body uses glucose stores to generate energy over time. With Type 2 diabetes, cells resist insulin, not allowing storage of glucose, so blood sugar levels are high, especially after a meal. Meanwhile, the pancreas secretes more insulin because the body thinks more is needed to store away extra glucose floating around in the blood. This means insulin levels are also high in Type 2 diabetes. With nowhere to go, glucose stores as fat, commonly around the midsection. This is why Type 2 diabetes is associated with obesity.

Back to Schwarzbein's book: at the start of her career, Schwarzbein took a position working primarily with Type 2 diabetes. Schwarzbein was attentive to her patients, many of them having been accidentally diagnosed with Type 2 diabetes during routine checks. She notes, "after following the standard of diabetes care,

they felt terrible." She couldn't help but feel that conventional practice was making Type 2 diabetes worse. Thereafter, Schwarzbein discovered a clear connection between patients' high blood sugar levels and what they were being told to eat.

Consider a sample breakfast plan from the Canadian Diabetes Association's website:  $\frac{1}{2}$ -cup cold cereal with one-cup low-fat milk, one slice whole grain toast with two tablespoons peanut butter, one orange and tea or coffee.

Firstly, things like cereal, bread and pasta are refined, meaning they've been altered by man. Refining removes bran and germ, components of grains that provide fibre. Fibre lowers blood sugar levels and maintains healthy weight. Naturally occurring grains include barley, brown rice, buckwheat, bulgur, couscous, millet, oats, quinoa and wild rice. Secondly, most supermarket peanut butters contain sugar and are highly susceptible to toxins from mould due to the way that they're harvested. Toxins and mould would weaken the body's immune system.

Finally, caffeine entices a stress response, especially since it throws the endocrine system out of balance. The endocrine system needs to be as balanced as possible to ensure optimal wellness for a person with Type 2 diabetes. I am flabbergasted that caffeine also shows up in the sample lunch AND dinner plans! Lunch also includes a sandwich on TWO pieces of whole grain bread with margarine! If you're a Type 2 diabetic following these meal plans, your blood sugar levels are through the roof at this rate since you load up on refined carbohydrates from morning to night and the THREE cups of coffee you may have had by bedtime are creating imbalance and stress, depleting your body's ability to be well. To top it all off, you consume toxins from peanut butter and margarine (refer to my column Butter Versus Margarine, April 2010).

Schwarzbein's regime for Type 2 diabetes has facilitated wellness and reversal of symptoms for many. She encourages healthy, balanced eating, focusing on non-starchy vegetables, proteins, fats and limited portions of naturally occurring carbohydrates such as fruit, non-refined grains, legumes and starch vegetables.

With few exceptions, including her support of soy products, which are known endocrine disruptors, I think her program has a lot more to offer than current conventional recommendations. She suggests eating changes that would be healthy for anyone, diabetic or otherwise.

For more information, please check out The Schwarzbein Principle: The Truth About Losing Weight, Being Healthy And Feeling Younger.

# Weather In A Glass?

**THE STRAIGHT DOPE** CECIL ADAMS  
**DOES A STORM GLASS REALLY WORK, OR IS IT JUST A BUNCH OF CHEMICALS IN A JAR?**

What's the deal with a storm glass? Hammacher Schlemmer sells one and says, "Although how it functions remains a mystery, the ability of the stormglass to predict atmospheric change is well documented." Does it work? If so, how? Or is it just a crappy lava lamp? — Dan

Hey, don't knock lava lamps. For \$179.95, a storm glass from Hammacher Schlemmer gets you a weather forecast of dubious accuracy. Whereas a 25-buck lava lamp, aided by the right combination of tunes and substances, will let you see God.

A storm glass, also called a weather glass or camphor glass, is a glass tube containing a mixture of ammonium chloride, potassium nitrate, camphor, water, and alcohol, making a normally clear liquid in which different types of white crystals periodically grow and dissolve. The idea is that the mixture is so finely balanced that minor fluctuations in atmospheric conditions will change the solubility of the chemicals and produce a wide variety of crystal shapes, from tiny floating flakes to large masses of feathery fans. Each supposedly predicts a certain type of weather.

The inventor of the storm glass is unknown, but descriptions date back to the late 18th century. Early theories held that the chemical blend inside was sensitive to light, heat, wind, atmospheric pressure, or even electrical charge. In some glasses the contents were exposed to atmospheric pressure via a flexible rubber cap, but other models were hermetically sealed. (The sealed version is standard nowadays, mainly because a whiff of the contents can bowl you over.)

Interest in storm glasses crested in the 1860s, when such scientific notables as Michael Faraday, Robert Fitzroy, and Charles Tomlinson investigated their properties. Fitzroy, meteorologist and captain of HMS Beagle (of Charles Darwin fame), touted the glasses' accuracy in his *Weather Book* of 1863. Tomlinson, on the other hand, tested a glass for several months and found it was sensitive only to heat, calling it a "rude thermometer." Japanese research from 2008 backs this up, pointing to temperature change as the sole cause of crystal growth, with the rate of cooling influencing the crystal shapes.

I decided we should check this out. However, no way was I shelling out \$179.95. No problem, said my assistants Una and Fierri. We'll make some storm glasses of our own.



They researched storm glass recipes and ordered the appropriate chemicals and laboratory equipment. A hatch initially no shipping would ship the goods to a private residence, doubtless seeing in the ominous-sounding chemicals the ingredients of a terrorist plot. Una eventually convinced one supplier to send the chemicals after producing her engineering licence.

Toiling late one night at Straight Dope Labs, Una and Fierri made six storm glasses. Each consisted of a big test tube filled with the precisely measured chemical mixture, then capped. At first the experiment looked like a bust — the storm glasses became opaque with massed crystals. But after a few days the initial crystal growth settled to the bottom of the tubes, leaving the liquid above clear. Thereafter new crystals would grow or diminish in response to . . . well, that's what we meant to find out.

Every day for 12 weeks, Una and Fierri diligently recorded local weather conditions plus their observations of the crystals in each glass. Problems soon emerged. First, how do you read crystals? Previous researchers' descriptions were vague, but this much seemed plain: clear liquid meant clear skies, while crystals or cloudiness meant precipitation, which we defined as rain. This gave us a couple simple rules: the storm glass was clear or it wasn't; rain fell or it didn't.

Next, what constitutes rain? A sprinkle in the storm glass's immediate vicinity? A thunderstorm the next town over? Una figured she'd

err on the side of caution, counting a day as rainy if at least 0.01 inches of rain fell within a 20-mile radius. A final problem was that the glasses often disagreed. Example: one day before a thunderstorm, half the glasses indicated clear skies and the other half showed rain.

In the end, accuracy for individual glasses ranged from 43 to 54 per cent, for an average of 49 per cent. I've got a penny in my pocket that can do as well as that.

Defenders of the storm glass may blanch this poor showing on our simplistic scoring method. Suppose a storm glass develops crystals, indicating rain, and subsequently the weather is overcast and threatening, but no rain actually falls. Was the storm glass wrong? D

To avoid such ambiguities, I had Una look strictly at days when it rained: did the storm glasses show crystals or not? Result: 53 per cent accuracy, with a range of 38 to 62 per cent.

The glasses were more likely to predict rain when they were cooler or cooled off quickly. The latter could signify passage of a cold front, so it's plausible that a storm glass might sometimes correctly predict deteriorating weather. Una also reported that the crystals were pretty, if unexciting to watch.

Personally, I'm sticking with the lava lamp.

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 11 E. Illinois, Chicago 60611. Subscribe to the Straight Dope podcast at the iTunes Store.

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**ANTONY AND THE JOHNSONS**  
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call to artists

## Call to Artists - Request for Proposals

### Meadows Community Rec Centre Public Art Project #2

**Budget:** \$65,000 CAD (maximum, all inclusive)  
**Eligibility:** All Canadian and International visual artists  
**Deadline:** 4:30 pm on Friday, November 19th, 2010  
**Installation:** Spring 2013

### Meadows Community Public Library Public Art Project

**Budget:** \$70,000 CAD (maximum, all inclusive)  
**Eligibility:** All Canadian and International visual artists  
**Deadline:** 4:30 pm on Friday, November 19th, 2010  
**Installation:** Spring 2013

## Call to Artists - Request for Qualifications

### Grant MacEwan LRT Station Public Art Project

**Budget:** \$107,000 CAD (maximum, all inclusive)  
**Eligibility:** All Canadian and International visual artists  
**Deadline:** 4:30 pm on Friday November 19th, 2010  
**Installation:** Summer 2013

### Meadows Community Rec Centre Public Art Project #1

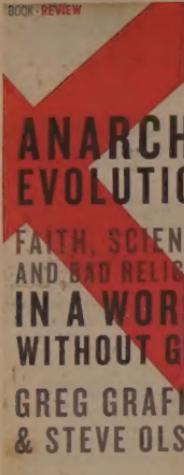
**Budget:** \$485,000 CAD (maximum, all inclusive)  
**Eligibility:** All Canadian and International visual artists  
**Deadline:** 4:30 pm on Friday November 19th, 2010  
**Installation:** Spring 2013

**publicart.edmontonarts.ca/calls**  
Visit our website to download the complete public art calls.

The Public Art competitions listed above are held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas" (C48C).

For more information, contact the Edmonton Arts Council: p: (780) 424-2787 | e: publicart@edmontonarts.ca

[edmontonarts.ca](http://edmontonarts.ca)



ANARCHY EVOLUTION: FAITH, SCIENCE, AND BAD RELIGION IN A WORLD WITHOUT GOD

By Greg Graffin and Steve Olson

Harper Collins

304 pp., \$25.99

★★★★★

#### BY CURTIS WRIGHT

Punk rock icon, university lecturer and best-selling author. Not many people can list those three distinct but simultaneously practiced occupations on their resume, but many people are like Greg Graffin.

Speaking to Dr. Graffin is akin to talking to a scientist, an almost philosopher, a storyteller, and a bit of a legend in many ways. Even after three decades as Bad Religion, his music hasn't lost its edge. This is amply demonstrated on the recently released *30 Years Live*, and on BR's latest studio album *The Dissent of Man*, which came out the same day as Graffin's new book. When he writes for Bad Religion and in his latest book *Anarchy Evolution: Faith, Science and Bad Religion in a World Without God*, Graffin considers his personal world view – a view defined by scientific merit and validity – while reflecting on conceptions of society and the shape of mankind. These are ideas and possibilities inspired from the days when Graffin was 18 and both science and Bad Religion became a reality in his life. Simply put, he is a one interesting Renaissance man in a punk package.

Dr. Greg Graffin – the PhD in zoology from Cornell and current evolutionary lecturer at UCLA – and Greg Graffin, the punk rock hero, jokes that at one time wondered if he is in fact schizophrenic because of the seeming duality of his passionate personalities, but jokingly admits that a hectic schedule is where his material thrives. It is that at that intersection where a trying academic schedule and the many duties of Bad Religion meet, that Graffin produces his most acclaimed material.

*Anarchy Evolution* is a broad discussion of God and Evolution, the belief in God and the role of humans, faith and science in the world.

His eloquently worded world view – a perspective developed through both science and Bad Religion – captures both the music fan and the intellectually curious in the book's pages.

Thematically, a thick feeling of the randomness of life and the anarchic elements of evolution run across the themes of both Bad Religion lyrics and *Anarchy Evolution*. As consistent as Bad Religion has been in its perspective and worldly skepticism, never has Graffin been so challenging and intellectually developed as he is now.

Part memoir of Graffin's early life, which was defined by his parents' divorce, and his increased alienation after his family's move from Wisconsin to Southern California, and part consideration of life science and evolution, *Anarchy Evolution* uses Bad Religion's musical career as a metaphor and a backdrop for how to view the natural world and the seeming anarchic disorder within.

The deep connection art and science share has defined Graffin's words. *Anarchy Evolution*, where Graffin and the co-author Steve Olson (*World, Scientific American*), discuss how two seemingly incompatible avenues of Graffin's life – evolutionary science and music – have allowed for personal and academic growth, while creating a full logical perspective.

It is the struggle for confirmation and evidence that thrusts Graffin's insatiable drive for religious

“I'M ALWAYS LOOKING FORWARD TO THE NEXT THING, TRYING TO EXPERIENCE THE MOMENT AND NOT LAMENT THE FACT THERE'S NO GREAT OVERSEER TO ALL OF THIS.

# Don't Pray On Me

GREG GRAFFIN DISCUSSES THE CHALLENGES AND PERSPECTIVES OF HIS TIME WITH BAD RELIGION AND HIS LIFE DEDICATED TO SCIENTIFIC TRUTH IN ANARCHY EVOLUTION

and evolutionary knowledge. Graffin contends that any rational world view cannot be founded on doubtful 'truths' or improvable 'facts'; as such, a world view based on religious belief is irrational and necessarily unbelievable. Science relies on confirmation, accordingly. Graffin directs his focus here: his studies, and his personal context, are founded on naturalism.

Naturalism, according to Graffin, is an ordered system which requires that evolutionary truth is based on three basic concepts: observation, experimentation and verification. While Graffin admits that observation and experimentation can be understood religiously, the truth of religion or a belief in God cannot be verified – nor can individuals sufficiently share their experience of these things amongst each other.

Graffin's writing embodies his own skeptical and challenging perspective, challenging readers to question authority, question their beliefs, and to consider a broader outlook on the world – much as in his lyrics for Bad Religion.

In an interview with *SEE*, the 45-year-old Graffin discusses science, religion and his band – 30 years later.

*SEE:* Discuss the progress and parallel of working towards academic pursuits while fronting Bad Religion.  
Graffin: It was a challenge with all of this talk of Bad Religion and our 30th anniversary, I had to challenge myself to come up with a coherent picture of these two crazy worlds that I am in that don't seem to have anything to do with each other. I am very satisfied and actually do have a very sound world view.

The fact that my world view rests on a foundation of belief based on naturalism is very satisfying for me. I don't feel any loss or any loneliness or any hopelessness with my world view.

That's what often times people will assume that if you don't have a belief in a god, you're just hopeless.

*SEE:* Is the word 'belief' the correct word here? Often times 'belief' is

associated with things that are not necessarily verifiable.

Graffin: Well, that's a challenging topic for discussion. I'm not a philosopher, but I do know that if you commit yourself to a life of facts, you have to believe those facts are the way to go.

In other words, why would you believe facts over what you think? Because you believe those facts. If it's a verifiable fact, then it is taking someone out of the idea of whether it's believable. But I guess belief with a capital 'B' is something that you need to create your world view and run your life.

*SEE:* Do you find difficulty in those that question how life without religion does not allow for sufficient morals – or perhaps creates amlessness?

Graffin: Those are my favourite people. Those people are committed to a kind of belief that I don't understand. They believe that I'm a heathen or a terrible person because the way that I live my life is contrary to the sacred texts that they have put their faith in. But it's not based on anything, it's a pre-judgment.

*SEE:* Is there a part of you that wants to believe in a higher being because of the beauty or greatness of that idea?

Graffin: No, and I think that's just the way I'm wired. I've never felt the desire to be cared for by some loving, universal creator. That for me has been part of my consciousness. I'm always looking forward to the next thing, always trying to experience the moment and not lament the fact there's no great overseer to all of this.

*SEE:* Can you understand the adoration of a sacred text like the Bible?

Graffin: Certainly... There are things in my life that came along at such an important time – books, music – and I see them almost as sacred. I certainly understand and have empathy for people who have passion for sacred texts. I want to reiterate that these sacred texts are not



Greg Graffin with Bad Religion | SUPPLIED

correct if they're not verifiable. The book talks about where faith belongs. I think faith belongs in the interpersonal relationships you have. I would prefer that those personal relationships be with living human beings. A lot of sacred texts suggest you should have a personal relationship with a supernatural being – I just can't follow that.

*SEE:* Do you think your academic work has allowed your Bad Religion lyrics to be more hard-hitting?

Graffin: You can't take development out of this equation. Don't forget that we were just teenagers when we started Bad Religion. What is appropriate for a teenager isn't appropriate for a man in his 40s. When we started we were trying to be more shocking and piss people off and because of this, we took a more hardcore stance, although not entirely. We were incredibly lucky that we didn't come across as fundamentalists in our early music, we always had this openness and questioning stance but we got better at it as we grew up.

*SEE:* What is *Anarchy Evolution* accomplishing that your songs can't?

Graffin: The reason I wrote a book is because what I wanted to write cannot be distilled into a two or three-minute song. It's really two different artistic pursuits.

# Creation's The Final Fantasy

**SEEING HIS FRIENDS PLAY THE REALLY BIG SHOW IS GREAT, BUT OWEN PALLETT IS HAPPY JUST TO PERFORM**

OWEN PALLETT

Wynwood Theatre  
Tuesday Oct. 25, 7 p.m.  
Tickets \$20 Ticketmaster and Unicentres.com

BY TRENT WILKIE

Currently the word artist is being used way too lightly. Justin Bieber, Stephanie Meyer, the cast of Glee

— all these entertainers are considered artists and standout's in their respected art form. So, when someone who does something that is actually unique and uses their talents to create substance rather than candy is very refreshing. So when I got the chance to speak with multi-talented musician Owen Pallett, I had to ask, if he considers what he does to be art? Of course, with my luck, he turned out to be humble.

"I really don't think about it," says Pallett. "Being able to readily define what someone is doing is something like spoiling it. Some people think I'm being a show but it's hard to answer. When cab drivers ask me what I do, I tell them I'm a violinist. I tell people that the music I create is pop music. There are some esthetic differences but it is still going being judged by the same criteria."

Pallett's humility is not a show. After working with Arcade Fire, The Hidden Cameras and The Pet Shop Boys, you would think that he would want to make that next step. Every thing is set up for him to succeed. But, being true to form, Pallett is right where he wants to be.

Over the last few years I have been able to see a number of my contemporaries go from having a show in front of 400 people in Tucson to two nights at Madison Square Gar-



Young Man In Black: Pallett drops the fantasy

continues the music. | PHOTO BY IDH BERGAMAS

dens. Pallett explains. But seeing that transition, I'm not really interested to be honest. I'm interested in making my music reach as many as possible. But, I like to follow my creative impulse. In the last year I've tried to work on a non-expansionist policy. I'd be happy if my career flat lined. I like playing to 1,000 people in Toronto or New York or London. I have good crowds and great fans across Canada. I'm happy.

His latest full length *Heartland* — under is his first under his own name (prior albums were under Final Fantasy) — is a multifaceted idea told as a narrative between a farmer and his creator. This sounds complex and it is. If you would like a taste I recommend the YouTube video of "Lewis Takes Off His Shirt," the version that is live during a rainstorm at the Hillside Festival in Guelph. Ont. The hectic pace of Pallett's electro-majesty and true classical background are on perfect display. If you happen to watch the other version of the video for the song, make sure you don't

drive for at least a couple of hours afterwards.

Always working on something, Pallett finds little time to relax. But when he does, he goes where all the real nerds go.

I do computer programming, I dolaughs. It has nicely informed what I'm doing. It has leaked into my live show. Most of the music I now create is based on programs on what I've written. It's a bit sad because I love the sound of electric guitars, tubaamps and distortion pedals but now it's completely electronic. I've got two or three directions for my next record. It's just a situation where I need a month at home. Maybe two.

Nowadays it is hard to be who you actually are. Emulation is rampant and sincerity is hard done by. In a world where it is difficult to wear your heart on your sleeve, Pallett does so unabashedly. What he creates is inventive and full of life. His music has a distinct perspective of the world around him, whether he likes it or not.

MUSIC • PREVIEW

## 25 Years Of New Music

**EDMONTON MUSIC SOCIETY CELEBRATES A QUARTER CENTURY CHAMPIONING LOCAL COMPOSERS**

TOMUS VIVUS: 25 YEARS OF NEW MUSIC

St. Paul's Anglican Cathedral (10035 103rd St.)  
Saturday Oct. 23, 8 p.m.

ALISTAIR HENNING

Tonus Vivus, Edmonton's Society for New Music (in Latin, "tonus vivus" means "living sound") is celebrating its 25th anniversary with a free concert at All Saints Anglican Cathedral this Saturday.

They have much to celebrate, from

a core of five former students of legendary composer Violet Archer in 1985, Tonus Vivus now has more than 50 members across Canada and abroad whose music has been performed on all inhabited continents of the globe. In addition the Society has produced over a dozen CD titles including the already classic *Northern Arch/Arc du nord* of 1994, the very first CD devoted exclusively to Albertan composers.

This 25th anniversary concert will feature music by the Society's founding members as well as those who joined the organization later, including several emerging artists, per-

formed by the cream of the crop of the Edmonton classical and alt classical scene.

Recently, general manager and artistic director (and SEE contributor) Piotr Grela-Mozajko shared his thoughts on this historic occasion.

To begin with, he says, "there were a bunch of very unhappy composers here who suffered from my music is never performed syndrome. They wrote music and yet performance opportunities were very few and far between. They all happened to be former composition students of Dr. Violet Archer, who was a true legend

TONUS cont'd on p. 13

## LISTEN • BY FISH GRIWKOWSKY

ELECTRICITY FOR EVERYBODY!  
THIS WAS THE FUTURE

Depending on your mood, this thoughtful burst of energy will soothe you with familiarity and/or entice you with its weirdness. I must admit I like Edmonton's Electricity for everybody; the more this experiment with the bizarre and some ill-conceived sounds that come out ill this disc about halfway make a full low-rent whatever he loves about music, what creativity it actually "for." This Was The Future starts out practically pastoral, which is not to say "Zenies & Ones" doesn't have kick. It's just so idyllic in a Pavement/Phoebe's way that you effortlessly love it without noticing its desire, like a friendly animal at your feet. But even as early as the third song, things start getting strange and – thanks guys – a song called "Legwarmers United" is now one of my favourite local songs of the year. Then, bang, "The On In" is twice as good as it, all tense and "chasing shadows out across the water" with a refreshingly unselfconscious laboratory daring that reminds me not just a little of Guided By Voices. If the entire album was on this bold wavelength I would probably go insane. "Thinking from the Swimming Pools" is even crazier, sung with this amazingly loquacious Snagglepuss rapidity, yet distressed with it's "the cost was too much" and that "sign his name with his cock in his hand."

The album is a seeder, then a grower. Nice job, masters Johnston, Rich, Simpson, Turner and Wigginski.

EDC, who play ARTERY Saturday night for the CD release, are one of those Edmonton bands you may not have heard of in some twist of scheduling. But you could fix that easily.

★★★★

## DAVE HOLLAND AND PEPE HABICHIJULA HANDS

Honestly, the last thing I thought I'd like would be an album of bass and flamenco guitar, but the album art had so much taste I gave it a listen and lo and behold am now that much more of a jazz fan. This album succinctly, at like living inside "Gar, from ipanema" for an hour, a fully hypnotizing set of vibrations. Semedly, press those speakers into your crutch. Those are your instructions.

★★★★

## OLD SCHOOL

## FINE YOUNG CANNIBALS

THE RAW AND THE COOKED (1989)

Possibly the least "cool," most ubiquitous album of its time I could pick to dwell on. The INXS's Kick and the Traveling Wilburys, everyone had this album and it was played constantly in my graved, french-fry food court. We didn't know what the clone-Spider-Man '90s would do us yet, but so much of the popular music of this era had the same vibe, a kind of professional musical serousness intentionally embracing this specifically "global" vibe. I'm thinking of Tracy Chapman and the rise of U2 as examples. Nonetheless, this album still trilled some of the junior-high fun of the '80s, especially the eternally-spun "Good Thing" and the easily ownable "She Drives Me Crazy."

Because it was melodramatic, I always half-mockingly sang along at "As Hard As It Is," twirling around my basement through the media format shifts, from LP to tape to CD. It's strange to call this an old pop classic, but time will do that to you, boss.

★★★★



## CD • REVIEWS



## BLACK MILK

Album Of The Year  
(FatCat Records)

★★★★★

Detron MC and producer Black Milk returns with *Album Of The Year*, appropriately titled to represent a year's worth of experiences rather than a less than subtle attempt to crack this year's top 10 lists. On the album opener "365," Black Milk helps illustrate the form with the verse "99 hardest year in my life," where he recounts the trials and tribulations of the year aught-nine over a Nintendo 64/Marching band beat that will leave backpack rap fans chomping at the bit for more. On "Deadly Medley" he casts aside the DJ-style beats for more of a '70s-era groove, joined by underground emcee Rocye Da 57" and Slum Village alum Elzhi. Black Milk steps up ill plate and holds his own. On "Black & Brown" Milk enlists the help ill fellow Detroit MC Danny Brown, as the duo navigate their way over a packing track that was likely left on Ra's cutting room floor. Overall the album does a lot more than recount one man's journey through 365 days, it establishes Black Milk as an emcee worthy of your best of 2010 list.

ANDY COOKSON



## WEEZER

Hurley  
(Epitaph)

★★★★

Prolific and inconsistent is the best ways ill describe Weezer's recent years. Hurley at its best ill soaring power chord rock with somewhat awesome but incomprehensible cameos, like Michael Cera, on "Hang On." At its worst, its acoustic backed numbers with somewhat clunky wordplay on "Unspoken." It isn't news that Weezer doesn't take themselves too seriously, indicated by the album title, cover and end songs don't provide a lot ill talk about — they're just kind of in essence, inspiring neither criticism nor adoration. Perhaps just a portrait of a band trying to find a route back to their island in sun.

DAVID FALK



## BELLE AND SEBASTIAN

Write About Love  
(Matador)

★★★★

Belle and Sebastian's newest album *Write About Love* reminds me of when I was a little girl growing up on my grandfather's farm: I would run freely amongst the orchards, my dress flowing behind me like some wonderful dream. All joking aside, this album is poppy bubble gum. Belle and Sebastian always had a bit of candy sweetness ill them, but *Write About Love* is an emulsification of all that. The song "I Didn't See It Coming" is like getting blind-sided by the hug truck. "I'm Not Living ill The Real World" feels like I was dipped ill Pink Floyd flavoured spritelettes. Along with guests Norah Jones and actress Carey Mulligan, the album takes on a lot of turns but Stuart Murdoch and his mordacious vocals always tends to take us safely up candy mountains, in all the album's consistently pleasant. It may take a few listens, but each song begins to stand out on its own.

TRENT WILKIE



## THE BEATDOWN

S/T  
(Samadhi)

★★★★

If your taste runs to Ska, Reggae, Punk with a driving rock 'n' roll beat and you like to party, this is the group for you. Fun danceable songs done in a lively and hearty manner add up to a totally enjoyable experience that you might even feel ill more than you deserve. They strike a note that's reminiscent of Doug & the Slugs, an '80s/90s Vancouver band known for their partying/dance floor music, but still distinctively The Beatdown's own fantastic flavour. A wholly strong disc with a number of stand-out tunes that'll get you shaking, amongst them a cover of an old song "Get Ready" that's worth the price of purchase on its own. Had the pleasure of seeing them live a couple ill months back ill a two-hour plus show that had the whole crowd entranced and grooving throughout ill and while exhausted by the end, everybody wanted more. When they come back to town, GO SEE THEM, meantime buy the disc and enjoy!

BRIAN J. KNIGHT

## TORCHE

Songs For Singles  
(Metalhead)

★★★★

Florida's Torche have evolved from a "stoner metal" band — so-called for their sludgy tempos and thick layers of down-tuned guitars — to fashioners of fleet, punchy times that many memorable vocal hooks to hunting, heavy riffs. Their 2008 disc, *Meanderthal*, was song-for-song the best rock album of that year, so the biggest disappointment with this follow-up is that it's a mere eight-song EP, with some pretty friggin' short songs at that — "Lay Low" comes in at just 52 seconds, barely enough time to decode its convoluted rhythmic structure. That said, the methodical quasi-metal performed by frontman Steve Brooks and his cohorts is intact on songs like "UFO," "Hideaway" and the joyous velocity of "Cast into the Unknown," while the slower, drone-like "Face the Wall" and the throbbing force-field of distortion on "Out Again" hearken back to the band's stoner days. It's worth checking out in any case, especially if it leads you back to the master *Meanderthal*.

SCOTT LINGLEY

# The Library's Long Hall

**LIBRARY VOICES PLAN TO CHANNEL THE ENERGY OF THE ROAD INTO THEIR STUDIO WORK FROM NOW ON**

## LIBRARY VOICES

With Paper Lions  
Avenue Theatre (903-18th Ave.)  
Friday, Oct. 22, 8 p.m.  
Tickets \$10 at Blackberry and Usen

## BY ANDREW PAUL

Library Voices is a road band.

In the last year and a half the pop-fuelled octet from Regina has racked up 41,000 km on the Trans Canada Highway, and the odometer keeps rolling as they make their way to Edmonton as part of their first cross-Canada tour.

"It goes from Charlottetown to Tofino," lyricist and multi-instrumentalist Michael Dawson says. "Being out on the road and seeing people who are familiar with the songs singing along in the crowd is great."

Those songs are from Library Voices' pop-as-all-get-up first full-length album *Denim*. *Denim* released earlier this year.

The title is certainly a play on the old Canadian tuxedo situation, but it also speaks to indie culture's use of irony to mask its feelings of insecurity, Dawson says.

"You either make a record for yourself or for other people, and either way there's a risk," he says about possible criticism. But, "from our perspective the response has been phenomenal. It's one of those things where it was our first record and we had to sit down and figure out exactly what we were going to do as a band and find our direction."

The direction they took involved



A large meeting in the library: Saskatchewan's Library Voices | PHOTO: APPLIED

changing their recording process.

Instead of recording *Denim* on Denim live like they did for their debut EP *Hunting Ghosts & Other Collected Shorts* in 2008, they created the new album note-by-note inside the studio.

"We would often start with the acoustic guitar and then the structure for the drums and kept building around it," Dawson says. "It was a huge learning lesson."

And that learning lesson has resulted in some serious earworms, including the first track *Drinking Games*, which came to Dawson while he was reading Beach Boys Brian Wilson's biography *Catch a Wave*.

Dawson took a shining to how the Beach Boys captured the surf culture sound and turned their music into a time capsule, and Dawson hopes *Drinking Games* achieves a similar effect.

and open environment for any composer who wishes to explore whatever esthetic they have chosen for themselves.

"Our 25th anniversary season features a lot of electro-acoustic music, music with multimedia, interdisciplinary forms with dancers," he says. "We have a lavish work by Boulez, 50 minutes, which will be performed by one of our guest artists, a chamber music orchestra from Victoria."

"So we are presenting now a whole variety of programs from solo recitals to electro-acoustic concerts to performances featuring larger forces like chamber orchestras. And we've commissioned an awful lot of our members and other Canadian composers to write new works, so the society has played an absolutely crucial role in the development of new music in this city."

More important still, Grela-Mozejko argues, is *Tonus Vivus* "collaborations with our sister organizations abroad. We started that program in the year 2000 and we've

that's what I wanted to do with our songs. Make them dated, but not dated in a way that we'll be ashamed and embarrassed down the road." Dawson says, "Hopefully we've put together a pop rock song with lyrics that will take you to a special time or place."

However despite the early success, the band didn't take a sumption to the new recording process, and Dawson says they will record future projects live including the new album they're currently working on.

But Dawson is hesitant to give too many details over and above a loose timeline.

"We get home Nov. 1, and the plan is to take a day to do laundry and then really focus on finishing the demo for this new record. Hopefully we all hope to have it out next spring before hitting the road again," he says.

since produced around 30 concerts, full concerts of Canadian music in Europe, the States, and in Asia. We have Canadian concerts in places like Azerbaijan, you know? In addition, of course, to performances in Berlin, Antwerp, Warsaw, and Krakow. We're currently negotiating performances in Athens, Greece, and New York. So we are very, very big on spreading the word and creating performance opportunities to our Canadian composers not only here but abroad.

"Organizations such as ours are extremely important," he concludes, because they provide the proverbial hotbeds for artists to create. We facilitate performances of our members music."

Otherwise, many of these composers would not be able to hear their works performed. We've been working with some of the greatest working artists in Canada and abroad. So this is an ongoing process of brainwashing everyone we can that Canadian music is great!"

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# The Acorn Doesn't Fall Far From The Mountain

**BASED ON SCENERY AND EVENTS, THE ACORN'S FOLK TUNES INSPIRE ALL TYPES OF HOPE**

**THE ACORN**

With Leo Wolnick  
Starlite Room  
Saturday, Oct. 23, 8 p.m.  
Tickets: \$15 in Tokemaster and Uptowne.com

BY

Rolf Klausener slumped down next to a fire that snapped like his stiff joints. As the Acorn front man's band mates swilled a few brews and strummed some scattered notes, he found himself fixated on the flames flicking the kindling's every splinter before casting a warm glance of his eye at each and every one of his feet.

low troubadour's faces, as if he could already tell that the moment's random rhythms were building a heart to birth one **ill** their best songs.

"The title 'Kindling to Cremation' was inspired by the time we spent around that fire," he said of the soothing closer to The Acorn's latest album *No Ghost*, which will be a like highlight when the indie folksters play on Oct. 23.

"The title came much easier than the song itself — I mired it for about a month until my ears were just about destroyed," says Klausener. "But one day I was just strumming its chords and the first words came out. 'My ears are ringing.' From there it just wrote itself. How relaxed we were."

All the songs flowed much more

freely after The Acorn forgone studio nitpicking in favour of jamming in a cottage in the boozies of northern Quebec, stripping away major distractions to hunker down and meld the melodies, rhythms and lyrics.

"We weren't thinking, 'Let's lock ourselves away in some Glenn Gould situation where we're completely isolated to this melancholy record,'" Klausener says. "But we'd been on the road for a better part of a year and really wanted to get away from it **ill**. And any artist will say where they are at the time of writing is a pretty inescapable influence on your approach and even your mind state when you're writing."

While that cottage's rustic vibe may have helped him rustle up some of his loosest lyrics and melodies, some of Klausener's most gripping writing has touched on scenery he has yet to visit but is ingrained in his genes. The Acorn's breakthrough album, 2007's *Glory Hope Mountain*, and its title was a near verbatim translation of his mother's name, Gloria Esperanza Montoya. The album was inspired by her story — from her Honduran roots to the flash flood that nearly swallowed her village whole, and the strength and joy she attained after such strains passed.

A few of her stories definitely brought up some unpleasant memories (for her) but it wasn't that difficult (for her to share them) be-



The Acorn bring their hopeful sound to the Starlite on Oct. 23. (Photo: APPLIED)

cause my Mom and I have always been so incredibly candid with each other," Klausener says. "I think more than anything it was sort of a latent shock, thinking about things that had happened to you that were really horrific, and having them be so far in the past that they seemed kind of factual. I think that was the most disturbing part about it all."

As mother and son gently worked to bring those memories to the surface, Klausener was astounded to find how literal the meaning of his mother's name was — down to the last letter.

"Esperanza or 'Hope,' definitely applies **ill** my mom," he says. "She's rarely let any kind of challenge get in her way despite her lack of education and resources over the years."

But Klausener spent the most time mulling over his mother's maiden name — Montoya or Mountain, as if it were a strange dedication to the outcroppings that surrounded her Honduran village, or the shadow

over Montreal's Mount Royal that he grew up under.

"Mountains are one of the most overused images in songs and poetry, but it seemed to fit (with the album title) because we both grew up in the belly of a mountain valley," he says.

Klausener now spends much of his time biking trails in northern Quebec, looking for more scenic inspiration — like a mother's womb or a fire pit's kindling, nourishing the blazing spark that goes on to consume its very essence.

"I love biking those unmanicured trails that wind through dozens of kilometers of amazing ancient land," says Klausener, adding that breathing in the crisp air pushed him to read up on the region.

"It's history fascinates me, it all used to be the bottom of The Champlain Sea," says Klausener. "I have a bit of a strange feeling that a lot of the ideas inspiring our next recordings are probably based on some of these travels."

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# Opera Of Universal Passions A Fine Mystery

**LOCAL COMPANY OFFERS A TIMELESS STORY OF YOUNG LOVE AND LOSS**

**LA BOHÈME**

Edmonton Opera, Northern Alberta Auditorium  
Oct. 21, 25, 26 at 7:30 p.m.

**BY ALISTAIR HENNING**

The Edmonton Opera is opening its 2010-11 season with *La bohème* by Giacomo Puccini, a gritty love story set in Paris around the turn of the previous century.

According to *Opera America*, it is the second most frequently performed opera in the United States, just behind another Puccini opera, *Madama Butterfly*.

According to director Brian Deedrick, this particular opera is so popular because it's a "timeless and straightforward story [of] first love, the bloom of first love, the jealousy, the sadness that comes with first love and then the tragedy." This opera is simple, clear, and shamelessly, purely pulling at your heart. And it is also there at the peak of Puccini's work."

It's also the perfect first-timer's opera. "It's a very clear story. You may know *Rent*, or you may have seen the movie *Moulin Rouge*, both of which were based on *La bohème*. So you've already got an understanding of the times. The story is so straightforward. Every company in North America uses surtitles, and so you're going to understand every single word. But I think there's something so pure and beautiful about *Bohème* that you wouldn't need the screen. You'd just watch and understand what's going on with it. Then the story is just so universal and so complete, from first love to heartbreak."



The Edmonton Opera is putting on a fresh production of Puccini's timeless classic. J. WILFREY

the right time

"I'm regularly shouting at the chorus: 'No! No, no, you're swimming in chocolate now, swimming in chocolate!' The world continues as it is, but everything gets smaller, no sharp gestures, no sharp angles because we really need that moment when Mimi is showing off her bonnet for the first time."

Returning, in conclusion, to the subject of what makes *La bohème* such an enduring classic, Deedrick muses that the works of Puccini definitely came out of a need to create. But he also needed to keep bread on the table. He was writing for royalties, for ticket sales. He needed his songs to sing on the streets of Turin, or Milan or Bologna the next day. He tapped into what the public wanted and needed." And apparently, they still do.

# A Fine Mystery



CUTLINE/RED/PHOTO

**NEW PLAY INSPIRED BY MYSTERY LIT TRADITION, AND BY REAL LIFE MURDER**

**ANY NIGHT**

TransAlta Art Barn, Oct. 21-24, 25-31 at 8 p.m.

**BY JEANET WILLIFER**

With the onset of the Internet, the genre of mystery has become a rarity. It seems people are all too keen to give away endings to movies, TV shows and even jokes. With *Any Night* director Ron Jenkins is keeping this mystery close to his chest.

By telling only as much as he needs to, he is making sure that the ending is given away when it should be inside the theatre.

"There are two main influences to *Any Night*: Jenkins says. There is a book about Ken Parks, and there is this other thing that happened in Edmonton simultaneously ... that's what I want to say about this other thing. Anyways, Danny and Medina (Danny Arnold and Medina Hahn, actors and co-creators along with Jenkins) were looking for what they wanted to write about. At the time, Danny was really interested in sleepwalking and

was reading a book about Ken Parks. Parks was this guy in Toronto who was a sleepwalker. He was in this really intense part in his life and he sleepwalked to his car, drove over to his mother and father in law's home and attacked them with a kitchen knife, killing his mother. He then got back in his car and sort of drove to with all the blood all over himself and went to the police station and turned himself in.

One part true Canadian crime story, one part well kept secret. *Any Night* is labelled a physiological mystery thriller and comes just in the right time. With Halloween around the corner, a story about a troubled modern dancer (played by Hahn) and the young man living above her (*Ar nold*) hopes to add a bit of thoughtful horror to the scary season. Jenkins thinks he has the right recipe.

Danny and Medina are a perfect storm in a team. Jenkins says: They finish each other's sentences like twins, but different twins completely different twins.

"Primarily before, I just worked with Danny and Medina as actors."

**NIGHT** cont'd on p.16

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**Costume designer Taylor Bennet's work (shown above) will be in *Pure Speculation*. | SUPPLIED**

*Blood Ties* series of books that were made into a television show." Robert Sawyer, another writer whose work, *FlashForward*, became a TV series is "not officially a guest of honour" but will be at the festival. Sawyer's book *Middlemen Episode 3* will be available for purchase.

the community. We created the annual sponsorship of *On Spec Magazine*, Happy Harbour Comics, and the gaming company BioWare for their help and says it would have been much more difficult without them. When asked what got him started,

Liana K., a writer and media producer, who was Ed The Sock's sidekick, Red, on MuchMusic is the media guest of honour. Taylor Bennett, a designer and costumer, and Andrew Hackard, a gaming designer from Steve Jackson Games round out the guests. There will be a merchant area, artists, panel discussions on game design and how to get into computer gaming, gaming tournaments, collectable card games, a charity auction in support of the Edmonton Boys and Girls Club, a reading of a play based on Robert Saw-

a science fiction convention I had to go out and make it happen

perspective. You think you are doing things should play out."

With all the talk of inspiration and actor chemistry and directorizing grooves I wanted to know one more

"You just have to trust that you do there is a trust that happens At times with them I have to delineate to be clear I say this conversation is for the playwrights and this one is for the actors

"I think that goes with anything you work with where the actors and writers are the same people. But then you get in a groove and that is how

NIGHT (cont'd from p. 15)

"They work smart and hard and they are committed to their material."

"When I came on board, they had something that wanted to be said with the show and not in a didactic type of way. It's Danny and Medina's; it's always been their play."

"I think it's difficult sometimes to be in your own work," continues Jenkins. "You don't get that outside



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Pengum Group (Canada)

# The Persistence of Games



INFINITE LIVES DARREN ZENKO

**SEE'S NEW GAMING WRITER EXPLORES THE DEATH GENE AT THE HEART OF MMOGS**

It's a weird feeling, coming late to a party. Maybe there's still some action, the stereo still on and a few people chatting and laughing in the kitchen, but the pile of coats is shrinking and the swinging, rolling peak of the event is evident only by the empties on the counter, the butts in the Fenders on the deck, the dude snoring in the armchair. That's the feeling I got playing *Demon's Souls* (PS3) this week.

**IS THERE ANOTHER MEDIUM THIS Ephemeral? SNOWMEN, MAYBE, OR MAYBE GOLDSWORTHY'S NATURE ART? PERFORMANCE ART? THEATRE? SORT OF, BUT EVEN THERE IT'S NOT THE SAME; WITHOUT TENS OF THOUSANDS OF HUMANS, MMOGS ARE OUT.**

*Demon's Souls* is an oddity, a more-or-less single-player game, literally haunted by the spectre of multiplayer. You do most of your killing and dying in its dark-fantasy setting alone, but the shades of other players from around the world are all around you, their deeds and deaths replayed in ghostly visions, their messages scrawled in blood on the stone floors, their phantoms materializing to duel for a chance at life. It's a wonderful game, but it's a year old and it feels empty; even last month's cut price Greatest Hits re-release won't

do much to retain novelty-hungry gamers. It's a ghost town bereft of its ghosts. Sooner rather than later the plug will be pulled on the *Demon's Souls* servers, and an important game, a real innovation in what multiplayer means, will be forever out of the reach of play, appreciation and criticism.

It's late that awaits any game from *FarmVille* to *World of Warcraft* whose experience is built around masses of players interacting via proprietary mechanisms either the players or the mechanisms will leave or be removed, and that'll be it. The dumb. Are games art? debate is settled (answer yes) but a more interesting discussion – What kind of art are games? – is ongoing, and an important part of that discussion is as with any art form: the question of how best to preserve and curate it in order that it may be experienced by future humans. In the case of massive multiplayer games, I'm having a

thousand or so million of 19 million human minds. Until we can emulate them, MMOGs that go dark become accessible, less posttern, through documentary evidence, and that accessibility is immediate.

Is there another medium this ephemeral? Snowmen, maybe, or Goldsworthy's nature art? Performance art? Theatre? Sort of, but even there it's not the same. Theatre is meant to be iterated. As long as you have the code (a script), the platform (a stage or other space) and the operating system (actors), you can present *Hamlet*. It might be a bad presentation of *Hamlet*, but you're doing it. Without the necessary platform and O/S – tens of thousands of humans, engaged in simultaneous electronically intermediated activity 24 hours a day, for months or years – a \$50 summer-stock production of *Star Wars: Galaxies* will not happen. The minute that last server goes down, it will never again be properly playable.

it barely is now.

So what do we do about this problem? Nothing. Nothing can be done. The death gene is baked into the MMOG medium. They will all become lost artworks. Play the games now and enjoy them, and at the same time enjoy the irony in the fact that one of the most expensive, labor-intensive and time-consuming art forms ever developed by Earth culture is also one of the most fragile and impermanent. Pick up your \$30 copy of *Demon's Souls* today!

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FILM + PREVIEW

# More Than A Scenester



**JEAN-MICHEL BASQUIAT**, pictured above, has gotten rather famous for being famous. This film gives a fuller view of his life and work. I SUPPLIED

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## AN OLD FRIEND'S DOC PAINTS ARTIST BASQUIAT IN A SATISFYINGLY COMPLEX LIGHT

JEAN-MICHEL BASQUIAT: THE RADANT CHILD

Metro Cinema, Oct. 18-24

★★★½

## BY ALISTAIR HENNING

Closing in on what would have been his 50th birthday had he lived past the rock-star-cool age of 27, Jean-Michel Basquiat remains one of the most widely regarded artists to come out of (some would say, transcend) the early New York graffiti scene.

In a short period of time, Basquiat went from living on the streets writing tags with a buddy signed SAMO,

to making the cover of New York Times Magazine, collaborating with Andy Warhol, and appearing as the DJ in Blondie's era-defining "Rapture" music video. Of course he was soon dead, from a heroin overdose.

His good frenemy from the wacky '80s, artist/director Julian Schnabel, already mined Basquiat's life for a film of the same name starring David Bowie, of all people, as Andy Warhol.

Isn't that...eluloid enough big-screen examination for one junkie?

Apparently not. Director Tamra Davis has given us Jean-Michel Bas-

quiat's *The Radiant Child*. It's based on a never-before-seen 1985 interview with Davis' friend, then-25-year-old New York painter Jean-Michel Basquiat. Using that interview as a foundation, she's crafted an eye-opening examination of Basquiat's meteoric career.

Only 17 when he left his Brooklyn home for Manhattan's art scene, Basquiat initially made an impression on the downtown set by writing bits of street poetry with the tag name Samo. Eventually, he scores some actual oils and starts painting an unique fusion of graffiti and Afric

an tribal art.

It's not long before Basquiat is hailed as a wonderkind of the art world. Apparently he even dated Madonna at one point. But following Warhol's death, Basquiat found himself increasingly isolated.

Davis (whose previous films include "Billy Madison") interviews many of the survivors of that era — ex-graffiti old friends (including the rapper Fab 5 Freddy), art experts and other observers of the scene. Together with Basquiat's own words, his arresting paintings and a strong soundtrack match the energy of the painter's fast-burning flame.

Basquiat is exceptional for being

one of the first artists (especially one of the first black artists) to cross over from graffiti art to white cube gallery acceptance. As such, it is especially telling, and welcome, to see represented in this film a wide cross-section of interview subjects reflecting just how pivotally Basquiat stood astride the intersection of several scenes and cultures.

So we not only get an ex-girlfriend on the one hand tenderly recalling how poor Basquiat was in the early days (he couldn't even afford to eat at the diner where she worked), and on the other hand, wrangling with Madonna later on. We get Fab 5 Freddie talking about Basquiat's relationship to the early hip-hop community. And we get white cube gallery owners and buyers describing their exhilaration at discovering Basquiat's unique talent.

Most of all, there's Basquiat himself, visibly bursting with the desire to be famous, to box with the masters. And all this and more is in the paintings, which parade across the screen, still like so many dispatches from an alternate, truer reality. Good thing they're here, the paintings, in the end, remind us why the rest of the film, this echo chamber of egos, matters for even one millisecond.

**PRINCESS**  
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# A Rare Example of Hollywood Experimentation



**FREEDOM OF CHOICE** G.H. LEWMER  
LEGENDARY CREDIT SEQUENCE  
DESIGNER'S SOLE FEATURE

Saul was the genius behind the titles of numerous classics such as *North*

*By Northwest*, *Vertigo*, *Reindeer Man With The Golden Arm*, as well as designing the iconic opening credits of Alfred Hitchcock's *Rear Window*.

In 1974 Bass was given his last and only opportunity to direct one science-fiction-themed *Phase IV*. The film was given a limited release and quickly buried by its American studio, but time has proven very kind to *Phase IV*.

Set in the Arizona desert, *Phase IV* revolves around two scientists (Nigel Davenport and Michael Murphy)

who are studying the inexplicably increased entomofagy (eating of ants) Working inside an enclosed dome, the scientist soon begin to realize that the ants have eliminated all remaining enemies within the animal kingdom and are slowly gathering forces to conquer their last remaining predator - human beings. The remainder of the film focuses on the scientists' attempt to communicate with and eventually stop the ants from achieving their biological mandate.

The opening 10 minutes of the film give a tremendous example of how minimalist can be.

After some initial, unexplainable movements occurring in the oxygenated colors underground and a man begins to communicate and merge with them, we see a frightening onset of destruction and domination.

Brightly realized micro-photography makes us quickly realize that we are in an uncharted Hollywood territory.

The cumulative effect is more like an experimental movie.

Ironically the original critical end

for *Phase IV* was severely con-

trary to the original conception.

It was a mind-blowing and visionary film as the rest of the movie.

It presented in its original form

*Phase IV* would be remembered as

one of the most extraordinary works

of science-fiction to ever come from

Hollywood. Yet it was not to be.

## SHOWTIMES October 22 – October 28, 2010

### METRO

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DOLLY SODA COOL ITT STC

Director: Timo Tolkila USA 2010 84 mins Oct 21 & 27

TURKEY SHOOT, THE WARRIORZ STC

Director: Matt Hill USA 1978 92 mins Oct 21 & 28

JAMES MICHEL BASQUIN: THE RADICANT CHILD

Director: Tamara Davis USA 2010 93 mins (VHS)

Oct 22, 23 & 26 7pm (R)

CITIZEN ARCHITECT: SAMUEL MOCKLER

Director: Sam Mockler USA 2010 100 mins Oct 21 & 28

DEATH AT THE FESTIVAL (THE FAST RUNNER) 14A

Director: Sven Wolltemat Germany 2001 106 mins (Digital)

\* Oct 22 & 27 (R)

### GARNEAU

873-5716/5765 1003 43-028

NEVER LET ME GO (15)

Director: Stephen Daldry UK 2009 Sat & Sunday matinees 2:00pm Rated 15A not recommended for children under 10 (R)

100 THUMBS UP (THE FIGHTER) 14A

Director: Zack Snyder USA 2010 130 mins (VHS)

\* Oct 22 & 27 (R)

### PRINCESS

873-5716/5765 1003 43-019

DAVID SUAREZ: THE HOUSE OF NATURE

Rating: R 100 mins Sat & Sun matinees 2:00pm

\* And Sunday matinees at 2:00pm

CATFISH 14A

Rating: R 90 mins

\* And Sunday matinees at 2:00pm

Escape may feed

SCATTERMATE 18A

Rating: R 90 mins

\* And Sunday matinees at 2:00pm

SECRETARIAT

Rating: PG 100 mins Sat & Sun matinees 2:00pm

\* And Sunday matinees at 2:00pm

THE SOCIAL NETWORK (PG)

Comes: Coarse language, Substance Abuse, No Free

Admission, Passes accepted Oct 22ND, 27TH

Oct 24 & 28 10am, 1pm, 4pm, 6:30, 9:10

SCORE A HOCKEY MUSICAL (PG)

Scored: Friday Oct 22ND – Thursday Oct 28TH Daily 10AM, 1PM, 3PM, 5PM

PARANORMAL ACTIVITY 2 (14A)

Genres: Fighting, Scenes No, FREE ADMISSION PASSES ACCEPTED

Friday Oct 22ND – Thursday Oct 28TH Daily 10AM, 1PM, 3PM, 5PM, 7PM, 9:10

JACKASS 3D (R)

\* 4-mms NO FREE ADMISSION PASSES ACCEPTED

Friday Oct 22ND – Thursday Oct 28TH Daily 10AM, 1PM, 3PM, 5PM, 7PM, 9:10

LEUDC

1003-5716/5765 1003 43-028

PARANORMAL ACTIVITY 2 (14A)

Genres: Fighting, Scenes No, FREE ADMISSION PASSES ACCEPTED

Friday Oct 22ND – Thursday Oct 28TH Daily 10AM, 1PM, 3PM, 5PM, 7PM, 9:10

JACKASS 3D (R)

\* 4-mms NO FREE ADMISSION PASSES ACCEPTED

Friday Oct 22ND – Thursday Oct 28TH Daily 10AM, 1PM, 3PM, 5PM, 7PM, 9:10

SECRETARIAT

Rating: PG 100 mins Sat & Sun matinees 2:00pm and 3:00pm

\* And Sunday matinees at 2:00pm and 3:00pm

WITNESSMAN

Rating: PG 100 mins Sat & Sun matinees 2:00pm and 3:00pm

\* And Sunday matinees at 2:00pm and 3:00pm

THE OTHER GUYS

Rating: PG 100 mins Sat & Sun matinees 2:00pm and 3:00pm

\* And Sunday matinees at 2:00pm and 3:00pm

THE METROPOLITAN OPERA: BORIS GODUNOV (PG)

Comes: Coarse language, Sexual Content (PG)

MOTHER AND CHILD

Rating: PG 100 mins Sat & Sun matinees 2:00pm and 3:00pm

\* And Sunday matinees at 2:00pm and 3:00pm

THE METROPOLITAN OPERA: BORIS GODUNOV (PG)

Comes: Coarse language, Sexual Content (PG)

MOTHER AND CHILD

Rating: PG 100 mins Sat & Sun matinees 2:00pm and 3:00pm

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THE METROPOLITAN OPERA: BORIS GODUNOV (PG)

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ACCENT EUROPEAN LOUNGE - 4222 104 ST - 780-437-0799 WWW.

ACCENT LOUNGE - 104 ST.

ALL SANTI MEXICAN RESTAURANT &amp; TAQUERIA - 104 ST. - 780-437-5323 WWW.ALLSANTI.CA

ARMED THEATRE - 51 ST ANN ST. ALBERT - 780-459-1542 WWW.ARMEDTHEATRE.CA

AVENUE THEATRE - 780-477-2165 WWW.

AXES CAFE A LA METRO - 10439 88TH AVENUE - 780-459-1542 WWW.

BLUE CHAIR CAFE - 1024 76 AV - 780-989-2800 WWW.

BLUES ON WHITTY - 1024 76 AV - 780-989-5028 WWW.

BLUESWEATERS - 1024 76 AV - 780-989-5028 WWW.

BOBBY &amp; GAIL - 1030 102 ST - 780-428-1099 WWW.

BOOGIE BOOGIE CAFE - 1024 76 AV - 780-989-5028 WWW.

BUDDY'S PUB - 1024 76 AV - 780-989-6636 WWW.

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CALVARY BAPTIST CHURCH - 2715 97 ST - 780-432-0599 WWW.

CALVARY PRESBYTERIAN CHURCH - 1024 76 AV - 780-432-0599 WWW.

CARROT COMMUNITY ARTS COFFEE HOUSE - 9510 108 AV NW - 780-471-0580 ARTSCAFE@GMAIL.COM

CENTRAL LEADERSHIP TEAM - 1030 102 ST - 780-496-1000 WWW.

COPPER POT RESTAURANT - 1024 76 AV - 780-457-7800 WWW.COPPERPOT.CA

CROWN &amp; ANCHOR PUB - 1024 76 AV - 780-457-2216 WWW.

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CROWN &amp; ANCHOR PUB - 1024 76 AV - 780-457-2216 WWW.

DEANY'S BIRCH BISTRO - 1024 76 AV - 780-457-0499 WWW.

DEPARTMENT OF CULTURE - 1024 76 AV - 780-457-0499 WWW.

DON CENTRAL CENTRE - 1050 84 ST FOSS SASKATCHEWAN - 780-459-1000 WWW.FORTSASK.DC.CA

ELMONT VENTURE CENTRE - 1024 76 AV - 780-409-4099 WWW.

EDMONTON INTERNATIONAL CENTRE FOR EDUCATION AND ACTION - 1024 76 AV - 780-457-0499 WWW.

ELEPHANT &amp; CASTLE WHITE HIVE - 1024 76 AV - 780-454-5555 WWW.ELEPHANTANDCASTLE.CA

EXPRESSO CAFE - 1024 76 AV - 780-457-3657 WWW.EXPRESSOCAFE.CA

FESTIVAL PLACE - 1024 76 AV - 780-457-3657 WWW.

FOODIES FRESH - 1024 76 AV - 780-457-3657 WWW.

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FLUO LOUNGE - 1024 76 ST - 780-429-5500 WWW.FLUOLOUNGE.CA

FRESH START CAFE - 424 102ND STREET - 780-431-9623 WWW.

FRESH START CAFE - 424 102ND STREET - 780-431-9623 WWW.

GLENDA BISTRO - 1024 76 AV - 7780-429-2591 WWW.

GOOD EARTH COFFEEHOUSE DOWNTOWN - 9442 108 ST - 780-761-0000 WWW.GOOD EARTH COFFEEHOUSE.CA

HAVEN SOCIAL CLUB - 1024 76 AV - 780-256-5600 WWW.HAVENSOCIALCLUB.COM

HEART &amp; STROKE FOUNDATION - 1024 76 AV - 780-457-5312 AT THE DOOR

DJs / Club Nights

BUDDY'S PUB - Bl Archescene (DJ) - 9 PM - NO COVER

LEVEL 2 LOUNGE - Double Up Tuesday feet Urban Dts (DJs) - 9 PM - NO COVER

COPPER POT RESTAURANT - Don Garner (Jazz) - 9 PM -

FESTIVAL PLACE - Susan Werner (Blues, Gospel) - 7:30 PM -

FOODIES FRESH - SUNDAY CHANGES MAY AFFECT OPENING TIME

GOOD EARTH COFFEEHOUSE DOWNTOWN - Breazy

GROUNDS (Rock) - 7:20 PM - NO COVER

PLEASANTVIEW CL HALL - Northern Bleggen Circle

Musk Society (Blues) - 6-45 PM - \$2 MEMBERS, \$4 NON-MEMBERS

SHERLOCKS HOLMES - DOWNTOWN - Rob Taylor (Adult

Pub Rock) - 9 PM - NO COVER

YARDBOSS TUES - Tuesdays Sessions May Martin-

Quinn (Country) May Mayne with Thom Glabek and

Guests (Jazz) - 9:22 PM - \$3.50 AT THE DOOR

THE DOCS - TUES WED 9PM - 9 PM - \$3 AT THE DOOR

Wednesday Oct 27

Live Music

BLUES ON WHITTY - Ross Nelson &amp; The Sulfuric Bastards

(Blues) - 7 PM - NO COVER

BUDDY'S PUB - Bl Archescene (DJ) - 9 PM - NO COVER

LEVEL 2 LOUNGE - Double Up Tuesday feet Urban Dts (DJs) - 9 PM - NO COVER

COPPER POT RESTAURANT - Don Garner (Jazz) - 9 PM -

FESTIVAL PLACE - Susan Werner (Blues, Gospel) - 7:30 PM -

FOODIES FRESH - SUNDAY CHANGES MAY AFFECT OPENING TIME

GOOD EARTH COFFEEHOUSE DOWNTOWN - Breazy

GROUNDS (Rock) - 7:20 PM - NO COVER

PLEASANTVIEW CL HALL - Northern Bleggen Circle

Musk Society (Blues) - 6-45 PM - \$2 MEMBERS, \$4

NON-MEMBERS

SHERLOCKS HOLMES - DOWNTOWN - Rob Taylor (Adult

Pub Rock) - 9 PM - NO COVER

ST. AMARSTEEN - Sound Opportunity (Folk) - 7:30 PM -

NO COVER

WNUCKERS - Wl Polack with Wilkey Mayne (Folk) - 9

PM - NO COVER

Dis / Club Nights

BUDDY'S PUB - Bl Archescene (DJ) - 9 PM - NO COVER

OPEN STAGES

Wednesday Oct 27

CARROT COMMUNITY ARTS COFFEE HOUSE - Zomers

(Open M-F) - NO COVER

ELEPHANT &amp; CASTLE WHITE HIVE - Open Mkt @ Elephant

and Castle - 76 AV - NO COVER

LFB'S PUB - WGO! Country Jam - 76 AV - NO COVER

MARCHETTI'S COFFEE HOUSE - Thursday night Open

JEFFREY'S CAFE &amp; WINE BAR - 9640 125 ST - 780-437-0890 WWW.JEFFREYS.CAFE.CA

JEWEL &amp; JEWEL'S MYSTERY - 1024 76 AVENUE - 780-457-0523 WWW.JEWELJEWELS.COM

JOHN PIERRE - 2100 102 AV - 780-459-6511 WWW.JP.CA

KELLY'S - 1024 76 AV - 780-457-0523 WWW.KELLYS.CA

LIVIN' IT UP - 1024 76 AV - 780-457-0523 WWW.LIVINITUP.CA

MARCHETTI'S COFFEE HOUSE - 9630 96 AV - 780-457-0100 WWW.MARCHETTIS.CA

MYER HOMECOMING THEATRE - 1024 76 AVENUE - 780-457-0700 WWW.MYERHOMECOMING.CA

NORTH GLENDAH HALL - 1031 102 AV - 780-437-0570 WWW.NORTHGLENDAH.COM

PARKSIDE CAFE - 1024 76 AV - 780-457-0523 WWW.PARKSIDE.CAFE

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**THE INFINITE SHAKER** VARSOINA THEATRE 105-93-84 AVE. TUE, OCT 23 Writers Jonathen Abel and Andrew MacDonald-Smith, director Farren Tambon, and composer Ryan Sigurdson have created another exhilarating songfest. This time, we visit the post-WWII 1940s, where a returning serviceman's journey to find his place at first sight has startling consequences for the entire town.

**MUMP AND SMACK CRACKED BODY THEATRE** 105B-124 ST., TUE, OCT 24 Creator and Performed by Michael Kenward and John Turner. Director: Karen Hines Info: [mumpandsmack.com](http://mumpandsmack.com).

## COMEDY

Beyond Alternative: The Comic StrippeMAY 1, 8 p.m.

**SWEET EMBRY** THE COMIC STUDIO (WEBCAST) TUE, OCT 11, 8 p.m. Fit and Sat. 6:30 p.m. and 10:30 p.m.

**WOMEN'S INSTITUTE THE COMIC STRIPPEMAY 1**

The Bear's Past is a comedy show from the Women's Institute. 8 p.m.

**THE DRIBBLE COMEDY NIGHT** THE DRIBBLE DOGS (SUSP) AVE. Professional and amateur comedians. See 8 p.m.

**HIT OR MISS** VARIOUS THE COMIC STRIPPEMAY 1 Amateur comedy 8 p.m. Info: [thecomicstrip.ca](http://thecomicstrip.ca) 403-999-9999

**THE HEYDAY COMEDY NIGHT** MAY 1 ALL AGES AND SPONTANEOUSLY 8 p.m.

**DUNN'S MEMBERSHIP THE COMIC STRIPPEMAY 1**

Night 1, Mon. 7 p.m. Fit and Sat. 8 p.m. and 10:30 p.m.

**OPEN MIC NIGHT** BROOKLYN LOUNGE 105-34 AVE.

Amateurs and professionals welcome. 6:30 p.m.

## IMPROV

CHIMPVOY VARSOINA THEATRE 105-29-83 AVE. Presented

by Rapid Fire Theatre. 10 p.m.  
THEATRESPORTS VARSOINA THEATRE 105-81 AVE. Presented by Rapid Fire Theatre. 10 p.m.

## READINGS & LECTURES

**ABOUT BOOKS** 237 1/2 FORTRESS LIBRARY 105-101 OF 100 ROOM 2-1704 57-89 AVE. TUE, OCT 17 To the world of members of the Canadian Bookbinders and Book Arts Guild Alberta North Chapter.

**AN EVENING OF POETRY** UPPER CRUST CAFE 105-99-84 AVE. Mon. 7 p.m.

**24 LOCAL POET READINGS** OCT 10 JASPER AVE. OCT 14 Local poet readings. Selections from a new collection titled "Waiting for the Sun". 7 p.m.

**CENTER FOR READING: FROM BOOK TO FILM** STANLEY A MILNER LIBRARY 105 WINSTON CHURCHILL SQ. 1st fl. 2 p.m. Info: 406-7000.

**CHINATOWN TIMES MARTINIS** (DUNN'S)

8:30 p.m. Info: 403-242-0000.

**EXPOOL ADAPT** 105A-106 AVE. A winter/spring

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# CRUISIN' THE COSMOS

## SCORPIO (OCT. 23 - NOV. 21)

Water doesn't ripple unless an outside force acts upon it, and this week people'll be like pebbles plipping into your pool and sending waves outwards. Watch out for the calm and powerful person you feel pulled to "cause trouble" really just wanna oppress you. Funny thing is, it's the fella who doesn't give a flyin' fig about you that'll finally fix you up. Go figure!

## SAGITTARIUS (NOV. 22 - DEC. 21)

As the zodiac's archer you've been blessed with an eagle eye, and this week you'll see some heavy poop on the horizon headed your way. You're also the only sign packin' projectile weapons, but don't start pullin' the bowstrings quite yet. Call the cavalry now and it'll arrive right when you start shootin' as you see the whites of their eyes!

## CAPRICORN (DEC. 22 - JAN. 19)

In the midst of all disasters, love is still the master blaster. Everything may be fallin' down around you, but love (and we're talkin' the fathery, motherly, sisterly and brotherly type here) is the finest force field you'll be able to find. If you fill yourself with gallons o' goodwill, it's gonna make you pretty darn hard to kill!

## AQUARIUS (JAN. 20 - FEB. 18)

Right now, life is like a forest fire for you. How badly you get burn depends on your view. If you think small, like blades of grasses, you'll be gone forever in the ashes. If you think big like the forest, you'll know that after the fire you'll thrive and grow back even more lush than you were before!

## PISCES (FEB. 19 - MARCH 20)

Water symbolizes love in astrology, and you've got so much of it, you could be the sea. Trouble is, sometimes you're so intense you turn people off. What's worse is to swim in turbulent waters where you could get caught in the flora of a deadly undertow? Bein' calm and patient is what you should do to get plenty o' people to dive into you!

## ARIES (MARCH 21 - APRIL 19)

Look out for this weekend, Aries! The moon's gonna be quite the distraction as it urges you to pursue pleasure satisfaction. That ain't a problem in itself, unless you've got a pile of work statin' waitin' on the shelf. You'll be tempted to ignore it, but that's still OK if you're willin' to work twice as hard come Monday!

## TAURUS (APRIL 20 - MAY 20)

You bulls sure love security, so you'll be a little unsettled after Sunday when things seem out of control as destiny makes a decision for you with what looks like a random dice roll. You'll be much better off if you just let it ride 'cause destiny's one cowpoke that won't be denied. When she is, she gets ornery and tends to take it out on your hide!

## GEMINI (MAY 21 - JUNE 20)

One big bonus to bein' born under a Gemini sun is that you're down with the yin-yang thang from day one. Be super conscious of this in the middle of the week, when your aggressive yang is on its way to a peak. If you're too hard, you'll be too hard to take, so soften up for a bit for your relationship's sake!

## CANCER (JUNE 21 - JULY 22)

What are you worried about, wuss? It may be a struggle to survive, but by usin' all your wiles, wherewithal and whatnot, you'll have no trouble stayin' alive. Cancer rules the moon, which represents instinct. In the end it's gonna turn out all good!

## LEO (JULY 23 - AUG. 22)

Although you cats love to play, you've gotta leave it aside for another day. Focusing on work makes you good at it. When you're good at something you enjoy it. If you're good and you enjoy it, you do a good job. If you do a good job people notice. Who knows where that can take you? This week, if you stick strictly to biz, you're gonna find out what fortune really is!

## VIRGO (AUG. 23 - SEPT. 22)

If you find you're gettin' nowhere with wishin', prayin' or even chopin' pins' heads off chickens in voodoo rituals, maybe it's cause of the wordin' you're usin'. See, the cosmos don't understand things like "can't," "not" and "won't." Fer instance, it hears "I won't fail" as "I fail" and "I will succeed" as "I succeed." Remember that the next time you ask to fulfill a need!

## LIBRA (SEPT. 23 - OCT. 22)

The only reason it seems so hopeless is 'cause you care so much. You can take things too seriously, y'know. It is a trait you Libras are prone to. This time though, try something new and don't let the outcome make a difference to you. Give it your best and if it still doesn't pass, tell yourself "who gives a rat's ass?" You'll probably end up havin' a gas!

## SAVAGE cont'd from p. 26

degraded — by a straight guy? How do I make this happen? Do I just walk up to a straight guy and tell him I want to get on my knees and clean his shoes with my tongue while he spits on me and calls me names? Or that I want to eat out of a dog dish on the floor while he laughs at me? How the hell do I make this happen? How do I approach some straight guy with my request without getting beaten up? Please don't say, "Settle for a very straight-acting and straightforward guy." I have tried that, and it doesn't work! The guy must be totally and completely straight! Otherwise, it's just not a turn-on for me. I'm so desperate that I'm almost willing to pay for it!

## Worthless Piece Of Shit

Long odds: If you have a wide circle of sexually adventurous straight friends, WPOS, and you were open with all of your friends about your kinks in a friendly, nonthreatening manner, maybe one or two of your

straight male friends might be indulgent/perverse enough to want to engage in a little role play with you. (And, yes, it's possible to make someone feel threatened by offering to lick their boots and take their abuse.) Somewhat shorter odds: Don't have friends like that? Well, there are a lot of BDSM groups and orgs out there that are mixed, i.e., they have gay, lesbian, straight, bi, and trans members, and most host mixed play parties. Get involved with one, be open about your kinks, and you'll meet a few kinky straight male tops who would get a kick out of slapping you around.

Best odds: Pay for it, already.

make my plight look even direr. Nearly all the doms are either pros or in their 50s. It's a given that dominant women my age are unicorns, but how can I maximize those slim chances?

## Seeking Unrestrained Bitch

By keeping your kink personal ad updated — unlike unicorns, kinky younger women do exist, and you want them to be able to find your ad when they troll on FetLife — and by reconciling yourself to the fact that most submissive straight men in D/S relationships met vanilla women who weren't perverts themselves but were pervertible.

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# Assault No Licence To Abuse Husband



**SAVAGE LOVE DAN SAVAGE**  
**THIS WEEK DAN GETS GRUMPY WITH AN EMOTIONALLY ABUSIVE WIFE AND FAKE LETTER WRITER**

My husband and I have had an open marriage for the last two years. Up until five months ago, it was working beautifully. At that point, however, I was sexually assaulted by a former partner. Since that incident, I cannot stand sex with my husband. I completely flip out when he tries to initiate sexual contact. My skin crawls; I become panicked and feel repulsed. I just cannot handle it. Those times when I go along with it anyway leave me feeling enraged and disgusted. I don't think this is completely unheard of for someone who was relatively recently assaulted, and I am considering therapy to help me work through it. The im-

mediate "problem" is that I have no difficulty having sex with my boyfriend. In fact, the sex with him is amazing and leaves me feeling loved and whole and wonderful.

This is breaking my husband's heart. He has become incredibly jealous of my relationship with my boyfriend. He's depressed. He's angry. He accuses me of no longer loving him, and he wants me to stop sleeping with my boyfriend until our marriage is back to normal. I feel like a horrible person, but I just can't do that. I need that outlet. I need that support. And I admit I have a hard time believing that my husband and I will ever be able to go back to the way things were before. I feel like I've already lost my former partner (fucked-up though that may seem) and my husband. It kills me to think about cutting out the one positive relationship remaining. On the other hand, I do love my husband — very much — and watching him suffer like this is unbearable.

Potentially Traumatized Sexual Deviant

I'm sorry that you were sexually as-

saulted — that's awful, PTSD, and I hope you went to the police and I hope you're pressing charges. But I also hope you know that being the victim of sexual assault is not a Get Out of Being a Human Being Free card.

in love with the husband anymore — you're playing the victim card while slamming both hands down on your marriage's self-destruct button. To sum up, PTSD: You're being a total shit. Do you love your husband? Is your marriage a priority? Then start

I've never heard of someone with two clits — but I haven't searched the medical literature or sought the opinion of a psychiatrist. And I'm not inclined to search or seek when a letter is so transparently fake. (Opaque fakes are fine; every letter that makes

**JUST BECAUSE YOU'VE BEEN VICTIMIZED DOESN'T MEAN YOU OPERATE IN AN ALTERNATE MORAL UNIVERSE.**

just because you've been victimized doesn't mean you operate in an alternate moral universe where you're not obliged to take other people's feelings into consideration — particularly the feelings of people you profess to love and happen to be married to. Your first priority in the wake of your assault had to be your own physical and emotional safety, of course, but your behaviour toward your husband is both cruel and selfish. If you truly loved your husband and valued your marriage, PTSD, you would've put the boyfriend on hold and gotten your ass into therapy without having to be told. So from where I sit — on the Bloomington Shuttle, headed to the Indianapolis airport — it looks to me like you want out of this marriage. But instead of taking responsibility for wanting out — not

acting like it. Cut the boyfriend off — for the indefinite future — and get your ass onto a counsellor's couch. If you're not willing to do those things, PTSD, then stop emotionally assaulting your husband and put both your marriage and him out of their misery.

I have two clits. How common is this? I have never been able to ride a bike because I have an earthshaking orgasm as soon as I get on the seat. I come on the bus — the soft vibrations are too much! Walking anywhere in tight pants gets me moaning. Is there anything I can do, or rub on myself, to avoid having multiple orgasms in public?

Two Much Fun

it into the column is a good hypothetical question — for every reader save one.) People whose genitals are different or ambiguous or terrifying — maybe that's not an extra clit but the tip of your parasitic twin's nose — frequently have questions and concerns, TMF, but multiple earthshaking orgasms aren't high on the list. You don't have a single clit, TMF, much less two. You're a horny boy with a dick, an e-mail account, and an obsession with/terror of a woman's potential capacity for unlimited sexual pleasure. And I'm hoping — I'm hoping against hope — that seeing your letter in print isn't your peak sexual experience. But odds are . . .

I am a 47-year-old gay man who has a desire to be humiliated and

**SAVAGE cont'd on p. 25**

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